CHAPTER III : THE FIRST MATURE PHASE
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I

The Nigger of the 'Narcissus' (1897)* is a definite step ahead in recognizing the individual's need for human relationships - what Conrad calls 'fellowship'. In his 'Preface' to the novel he elaborates on the nature of the artist's appeal. An artist speaks, Conrad asserts,

... to the latent feeling of fellowship with all creation - and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts, to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear which binds men to each other, which binds together all humanity - the dead to the living being and the living to the unborn. (p.viii).

It is quite apparent that here Conrad is trying to struggle free from the mere inner world of strife of an individual into the human world outside himself. The theme of The Nigger of the 'Narcissus' is based on the interaction between an individual and the group, presenting an entirely different world of relationships from the first two novels. Conrad wrote to Henry S. Candy in his letter of April, 17th 1924 that:

In the 'Nigger' I give the psychology of a group of men and render certain aspects of nature. But the problem that faces them is not a problem of the sea, it is merely a problem that has arisen on board a ship where the conditions of complete isolation from land...

entanglements make it stand out with a particular force and colouring.¹

In such a setting for the novel, Conrad, observes Meyer, "...could escape from the stifling atmosphere of a close relationship, and, of probably, even greater importance, from the oppressive embrace of physical intimacy."² Narcissus is a world in miniature, an anticipatory picture of human groups that form a society. 'Narcissus' is a society with total interdependence of all individuals aboard. The safety of the members of the crew depends on co-operative action. They are able to emerge victorious out of their struggle with the violent storm through teamwork and disciplined sailorship. Neville Newhouse remarks that "He (Conrad) saw organised society as an expression of men's attempt at self defence against the hostility of their surroundings."³

Conrad insists that despite the private life of mind, despite the turbulence in the deeper recesses of man's self, there is an external entity called the human world and that calls for learning to live together. No one can enjoy a privileged existence at the cost of a group's integrity and solidarity. James Wait, as an individual, symbolizes the forces which threaten to destroy the living cells of organism called society, which is here the very basic structure of the crew's efforts for a congenial survival. Jocelyn Baines observes:
As might be expected, the need to fight the storm strengthens the bonds uniting the crew to each other and, very important, to the ship, but the reverse is true of the behaviour of Jimmy and Donkin. Although neither of them triumphs finally they succeed in cracking the solidarity of the ship.4

In The Nigger of the `Narcissus' we move in wider regions of experiences which, in later novels, expand into human societies consisting of individuals coming together for their personal, social, economic and political necessities. However, there are certain individuals, like James Wait. Wait, the sickly center of the story has no active role to play in the routine affairs of life and functioning of the ship but his presence looms large like a spirit, like a sin in the lives of all aboard. He is presented as symbolizing every thing that is in contradiction with human solidarity. In Conrad, as Ian Watt puts it rightly, solidarity means:

...man's common experience in general, whether collective or individual, and whether concerned with the human or the natural world... and this community of fundamental experience no doubt supplies the essential basis for appeal of art over the ages.5

The society on the ship consists of different types of groups. One can observe the class distinctions created by difference in income, food-habits-standards, dress-level and even in the languages spoken on the ship. It is, therefore, quite obvious that there are going to be differences of opinion
resulting, sometimes, in bitterness too. But on the political plane, as Conrad suggests, these are the differences that sprout up and grow into democratic societies. The social pattern of the ship is formed of two groups representing two ages, two attitudes, two value systems—old maritime tradition, based on fidelity to certain principles, represented by captain Allistoun and Old Singleton; the new social system based on perverted notions of freedom resulting in inefficiency and anarchy, represented by James Wait and Donkin. The collective efforts of the crew under the able leadership of the former and not the individualistic and egoistic attitude of the later, keep the ship afloat and see it safe shored. Glassman speaks of the crew as one entity and one organism. It is this that gives some meaning and legitimacy to their otherwise monotonous existence on ship.

Glassman observes that:

... they are not compelled to conceive of themselves individually. Members of 'a ship's company', they have their identity in their function—a function which obviously is communal. 'Knit together', they 'justify their lives' together; they sail their ship as a crew, legitimize themselves as a crew, inevitably conceive of themselves as a crew.

In The Nigger of the 'Narcissus', Conrad has created a situation and recorded the reactions of a group of individuals thrown into that situation—human and natural—sickness of James and the storm; the former causing the trial of their moral strength and the later challenging their physical mettle.
The relationships on the ship are disturbed due to the 'sickness' of the Nigger, James Wait. No one is sure whether Wait is really dying of his mysterious ailment or is merely an impostor. He induces a feeling of pity and a sense of guilt in every mind. Consequently, everyone likes to act compassionately towards Wait to impress upon others his humanity. Wait has the advantage of belonging to a suffering section of a society (he is black among all whites on board) and has a stronger claim over the human sympathies of the crew. Any inadvertent move on the part of whites to inconvenience the blacks will bring forth cries of injustice from the later causing a sense of shame and guilt to the former. But the same move on the part of the blacks against the whites will be endorsed by the howls of support and rejoicing from their brethren. The ambivalence, causing restlessness and agitation in the minds of the crew can be read through Karl's analysis. He says:

Ever present in the crew's subconscious is the sadistic relation that exists between the strong and the weak, the healthy and the sick... the crew hated Wait, scorned him, doubted him, desired to beat him, and yet always found itself succouring him. Wait appeals to everything that is bad and good in men, to their fears and weaknesses as well as their strength.

The sense of guilt in the crew's mind is a result of their intermittent reluctance to be sympathetic in their responses to Wait due to their scepticism about his sickness. The situation is that of the moral struggle of a group in a state caused and
created by an individual's repeated references to his impending death. The crew's restlessness is also rooted in the uncertainty about the worth of their pity or the reasonableness of their mistrust. They wondered - "was he a reality - or was he a sham" (p.36). Albert Guerard finds in Wait a proud dignity inspite of his malignity. In his own right, he says:

he is mildly interesting as a lonely and proud man who is about to die, as a habitual malingerer whose canny deception becomes atlast desperate self deception.... His role is to provoke that sympathetic identification which is the central chapter of Conrad's psychology, and through it to demonstrate Conrad's conviction that sentimental pity is the form of egoism. In their own laziness the members of the crew sympathize with Wait's malingering; later seeing him die before their own eyes, they identify their own chances of survival with his.

The crew could neither love him completely for his sickness, if it was real, nor hate him completely for his pretention, if it was not. Lack of faith in the man and his health had destroyed the spiritual health of the crew. For, he had found "the secret of keeping for ever on the run the fundamental imbecility of mankind; he had the secret of life, that confounded dying man, and he made himself master of every moment of our existence" (p.37).

The crew suffered harrowing moments of "weird servitude" (p.43) while the Nigger would go on playing up their emotions by
asking for so many embarrassing facilities and concessions; they
would even feel relieved at Old Singleton's decisive remark (or
rather assurance) that he would surely die: "It was relief! At
last we knew that our compassion would not be misplaced (pp. 42-
43). What the crew needed was some justification for their pity
and Old Singleton's remark more than does it. They feel relieved
for it is always correct to pity a dying man. It is ironical,
therefore, that members of the crew risk their lives to save a
man who is directly responsible for disintegration in their
fellowship. Never before Conrad presented such a sharp and
truthful irony of human relationships in terms of the tussle
between the private and the public, the personal and the social
morality. Vernon Young views these relationships as "an allegory
of temptation and endurance" and the ship as "a microcosm of the
moral world of relationships and responsibilities."9

Singleton is the only one untouched by the Nigger's life or
death. He is presented as a moral contrast to the Nigger, an
able seaman as against the product of the jungle. Vernon Young
remarks that "the simplicity of Singleton's candor is the exact
counter check to the simplicity of Nigger's deceit: the sea and
the jungle."10 Singleton - "old as Father Time himself" (p.24) -
belongs to that good old maritime tradition that saw

those men who knew how to exist beyond the
pale of life and within sight of eternity.
They had been strong, as those are strong who
know neither doubts nor hopes. They had been
impatient and enduring, turbulent and devoted,
unruly and faithful. Well-meaning people....
They are gone now.... (p25)

What matters to Singleton is the action prompted by positive human values that never die. It is due to such foundational moral obduracy that he remains invincible, amidst all the agitations of the crew, about the Nigger’s health. As compared to Singleton the members of the crew are "the children of discontented earth... perhaps also less believing" (p25). The Singleton - crew relationship is controlled by the tradition they all belong to; Singleton represents the old whereas the crew represent the new tradition. The Nigger’s presence revives the disturbing debate on the two fundamental value systems representing past and present, old and new. The first, obviously embodied in the person of Singleton whose very name is suggestive of his character, quiet, strong, and an Avatar of Duty followed by Baker, the Chief Mate who though not much alive imaginatively, still possesses a deep sense of duty and loyalty to his work; he is an ideal Chief Mate.

Captain Allistoun is extremely sensible to the requirements of his position and knows, in the course of decision, what it means to feel "the loneliness of the command" (p.31). The "ruler of that minute world, seldom descended from the Olympian heights of his poop" (p.31). It is his life-time ambition that his ship should some day accomplish such a rare feat that would find her a name in nautical papers. He never budged from the
deck "as though he had been part of his ship's fittings" (p.50). As commander of the ship he could sense the slightest movement of life on ship without speaking and seeming to hear anything. He knows, with all his silence, how to assert himself when the ship's life is in danger. He has a very simple rule:

I am here to drive the ship and keep every man - jack aboard of her up to the mark: If you knew your work as well as I do mine, there would be no trouble (p.133).

Allistoun symbolizes discipline and sternness that channelize the actions of the individuals like Donkin and make them do what is best in the interest of the group. It is only Allistouns who can drive the likes of Donkins "backwards" (p.136) to preserve the integrity of the group. The most important thing about the functioning of any group is its individuals, as Singleton observes: "... ships are all right. It is the men in them!" (p.24).

The second group with opposite and ever opposing attitudes, consists of Wait and Donkin who symbolize the disintegrating elements in group life, conscious only of their rights with no qualms about their duties. Their notion of human relationship is one sided. They think only in terms of what society can do for them with no thought for what they can contribute to the human affairs. Such restricted and selfish thinking proves highly destructive for the rest of the species, upsetting the normalcy of social structure. Donkin and Wait, inspite of their racial
dissimilarity, can join hands because their attitudes are similar. Jacques Berthoud puts it nicely. He points out that "like Wait, too, Donkin tries to replace the community of the common task with a false community - that of the gang which defines itself not by what it performs, but by what it rejects."¹¹ Frederick Karl goes to the extent of branding such characters as anarchists. He says that

Donkin, together with Wait, is the first of the long line of Conradian anarchists; not the men who throw bombs, but those who refuse their duties and know nothing of courage and endurance and loyalty; men who know only of their rights.¹²

Anarchism does not essentially mean physical violence and destruction; it rather implies a refusal to subscribe to the norms that regulate society and it is in this sense that Donkin is akin to an anarchist, with whom it is impossible to interact on the level of human relationships. Equally vicious is Wait. In fact, the name of Wait suggests all that is opposite of Singleton; it implies suspension of all activity. His dramatic entry causes exactly this, when he calls out his name from a distance, having missed the roll call. Karl calls him the "death force" as opposed to Singleton the "life giving principle"¹³ of the ship.

Wait and Donkin have isolated themselves from the ship's group and lost their identity by refusing to co-operate. An individual, Conrad asserts once again, gains and retains his
identity when he recognizes the supplementary nature of personal and social relationship. Refusal to recognize this fact was the cause of Almayer's failure and Willem's and now it was Wait's turn. Wait, with his morbid pretensions of sickness is great neither in life nor in death. In life he makes the crew hate him and hate themselves. It is because of him that Belfast starts stealing, the cook begins to betray signs of fanaticism and Donkin behaves like a trade-unionist pretending to represent the interest of all members, specially the under-dog in the person of the Nigger. Wait's death brings relief to the crew; it brings a breeze of new life — a life of purpose, and a life of activity. His death, too, is an ironic statement on his own predicament, on the futility of his greed. After his death the Port Office record reads as follows: "James Wait — deceased — found no paper of any kind — no relations* — no trace — the office must hold his wages then" (p169). He lived and prided himself on the idea of not having to work; this he did solely for the purpose of getting his wages, and ironically, he died without them.

Donkin is another sham who knows "how to conquer the naive instincts of that crowd" (p12). Donkin induces a false sense of rights among the crew who start thinking that everyone of them deserves to be equal to the highest official on ship, so far their wages, rights and privileges are concerned. Peter Glassman observes:

* Emphasis mine
indeed, whatever they purport to think of Donkin, they accept his contention that the sacred life they lead ought to be defined by the sordid materiality of the shore.\textsuperscript{14}

Once again it is Singleton who maintains his isolated dignity and is not carried away by the mob sentimentality. Except Singleton, everyone else comes forward to help "poor" Donkin. They want to help him not because they love him but because they must, of necessity, pity him. Otherwise "he stood in the bad eminence of general dislike" (p40). It is natural that James Wait, later on, should take a liking for Donkin; for their relationship is based on the common evil in them. Both are basically selfish and have a common motive to enjoy an easy passage by emotionally overpowering the officers and the crew. Stephen Land is of the opinion that both are competing with each other for the soul, as it were, of the crew.\textsuperscript{15} But it is also true that inspite of surface intimacy such characters do not cultivate and retain real human ties. Donkin, at heart, is jealous of Wait and even thinks of pinching away his money when he dies. Berthoud expresses it effectively. He says that "the rival community implied in collaboration between Wait and Donkin ... has no strength, for it is based on ... demands of mutual egoism."\textsuperscript{16}

It is to be understood that Donkin is able to exploit the crew to the point of mutiny because they resented the captain. But when he misbehaves with the captain by throwing a pin at him, he instantly loses his grip over the minds of the crew because "he
has over-stepped the tacitly accepted bonds of what is permissible.\textsuperscript{17}

In Conrad no community relationship can be taken for granted by an individual and stretched too far. The sum total of Donkin's gain, on the level of human relationship, can be judged by the simple event towards the end of the novel when he boasts about his material well-being and invites the crew to a drink. "No one moved" (p.170) is the comment Conrad offers in return to Donkin's offer of a drink. Glassman's analysis of Donkin as a human being appears to be very sympathetic if not true. He argues:

Precisely why Donkin should wish to contaminate his shipmates with his diseased sense of victimization is not discernible. Perhaps he merely yearns for fellowship: If he could believe that everyone on board the 'Narcissus' raged and suffered as much as he, perhaps he might feel less personally humiliated by the conditions of his life.\textsuperscript{18}

Glassman has discounted Donkin's habitual lethargy and pay-without-work tendency. What desire for fellowship can be scanned in a man who cannot offer unconditional response to his own image in Wait. Glassman is unnecessarily trying to see the human side of Donkin's character; such people are to be rightly understood in terms of Conrad's notion of evil.

Unlike Donkin the minor characters in the novel offer a brighter side to the whole story, on human level. References to
their mutual relationships, to their wives and children may be casual but in later novels these develop into Conrad's plea for the human need for social, personal and familial ties. Friendship is an important value among these minor characters. Belfast and Cook, for instance, in spite of their routine differences and small quarrels "were great friends" (p. 20). Their friendship is later on endangered; the reason obviously being Wait. Belfast steals a pie from the kitchen for the sake of Jimmy, which was not really worth the effort seeing the stake involved.

Charlie and Cook have their little altercations over petty matters like a pair of socks and the holes in them, but these are soon forgotten and leave no heart burns. Deep down, their feeling of fellowship is too strong for any thing else to intervene. The Boatswain and the Carpenter are "two men, friendly, powerful..." (p. 32) sitting together with crossed arms "shook with laughter where they sat" (p. 33).

Young Creighton, another minor character, lost in his dreams of home in the East, saw: "...a long country lane, a lane of wavering leaves and dancing sunshine ... a girl in a light dress, smiling under a sunshade, seemed to be stepping out of the tender sky" (p. 22). Such situations and scenes should be accepted, as they are, for their simplicity and purity of the relationships. They defy all analysis, lest we destroy the beauty of the human intimacies.
Even James Wait, the great impostor, betrays some genuine human moments when he confides in Donkin about his girl and his dreams of family life:

There is girl .. Canton Street girl- she chucked a third engineer of a Rennie boat- for me. Cooks oysters just as I like .... She says - she would chuck any toff - for a coloured gentleman..... That's me. I am kind to Wimmen. (p149).

Donkin could not believe Wait since he thought him incapable of such human impulse as love; but even the worst of men have a heart. When the ship arrives at the harbour there are moving scenes of every member of the crew rushing to meet his mother, father, brother or wife. The sight of shore brings to Baker's mind sad thoughts of his dead mother, father and brothers. He has an itch over his married sister who is not very friendly to him, since her husband, a politician of sorts, "did not think his sailor brother-in-law quite respectable for him", (p167).

It is a great scene to see Charlie's mother falling on his neck with "O, my boy, My boy!" and Charlie protesting "Leggo of me... Leggo mother". But all the same, Charlie gave the narrator a smile "that put all my knowledge of life to shame", agrees the receiver of that meaningful smile. This was one of the very great and glorious moments of Charlie's life. In terms of variety, the next in the line of progression is the relationship of friendship and love that Conrad expands in Lord Jim.
With *Lord Jim* (1900)*, Conrad goes beyond the limited human groups of 'Narcissus' to the life of an individual in community. The significant note, in terms of progression, is the interdependence of the individual and the community and the individual's attempt to sustain himself in society through friendship. Jim's growth as an individual does not mark only an awareness of his social surroundings but goes further on to atone for his ill-considered actions. *Lord Jim* is a "tale" about "sentiment of existence in a simple and a sensitive character" (p.viii), says Conrad in the Author's Note. He also maintain that Jim is "one of us" (p.ix). The opening remark shows Jim portrayed as an ordinary individual with a sensitive mind, conscious of being a member of human society which is a watch-dog over all human actions.

Jim has very simple notions about an individual's role in society. In fact, his ideas verge on typical middle class views of ideal behaviour and morality. Morality is the invention of middle classes to maintain a proper link and balance between personal and public view points in a society; this is the only class that is sensitive to basic virtues of human life and alive to the fundamental value system. The poor are busy struggling for survival and the rich are too engrossed in their material

pursuits to care to reflect upon their actions. Introspection into the self and ideas of self-respect are characteristic of the class Jim represents. Jim suffers from an "acute consciousness of lost honour" (p. ix). Only those individuals who are not totally self-centered and ego-centric like Almayer, Willems and Wait, have such qualms about life. People with Jim's refinement show an intense awareness of their social environments, recognize, accept and play their part sincerely.

_Lord Jim_ is a novel about the relationship between an individual and the human community, their mutual faith and understanding and the responsibility involved in retaining this trust, the burden of which is mainly on the individual. He has to sacrifice his personal ties and even forfeit his life to fulfil his destiny. So the "tale" of Jim is a study in personal relationships of love and friendship on the one hand and between the individual and the community on the other; caught between the two an individual has to sacrifice the former for the sake of the later. The human community in _Lord Jim_ is presented in two forms. One is the white European community struggling to maintain its domination over the native Malays. When Marlow refers to Jim as "one of us", he means to refer to this community. The second community is that of Malay tribals. In the scholarly analysis in his _Confession and Community in the Novel_, Terence Doody offers a clear definition of what community means in Conrad. He says that, "community is a moral
relationship that implies mutual, personal responsibility.\textsuperscript{19}

From the point of view of an individual, community means a "better quality of human relationships" and for the group it implies "the desire for particular quality of relationship."\textsuperscript{20} It is this sense of community that Jim feels is at stake. Jim's sense of duty and fidelity to certain moral principles, on which human solidarity is based, is badly disturbed after his "jump" from Patna. He considers himself responsible for the sorrow of "the body of men held together by community..." (p.50). He has, therefore, no face to live at the place where people know about his weakness. When Brierly, one of the white judges at the enquiry, wants to be generous by packing him fast out of the town or "let him creep twenty feet underground" (p. 66), Jim is not very much impressed by the demands of his white community.

Jim is not a person to live a life of complete estrangement from the human society. He fights shy of social groups simply because his disgrace has become public knowledge. He is not an escapist either and volunteers to appear before the court of enquiry. "There is a kind of courage in facing it out as he does..." (p. 66), says Marlow to Brierly. Given a chance, Jim chooses to go to the Settlement of Patusan in an attempt to reinstate himself with another social group, redeem himself in his own eyes, establish fresh human ties to become "Tuan Jim", beloved, respected and relied upon fully by the natives.
Jim is a person who cannot live without some involvement with fellow-beings and their problems. Having been hurt by the social opinion he goes again to the society in search of fulfilment and does succeed in developing an unimpeachable position amidst the natives. His life acquires a definite social texture that had been absent all along. He rescues the Malay tribe of Doramin from the brutal oppressions of Rajah Allang, Sheriff Ali and others to become Doramin’s adopted son and brother of Dain Waris, the Crown Prince. A congenial atmosphere for right human contacts is created and it is Jim’s own actions that did it. He has a father figure in Doramin, a mother image in Doramin’s wife, a brother in Dain Waris, a beloved in Jewel, a friend in Marlow and above all these personal relationships, the love, the respect and the trust of the Patusan people.

The most significant point to remember is that it is Jim’s total suspension of judgement and deviation from social expectations at the most crucial moment that causes his collapse and ultimate alienation from human community. His jump from Patna had been inadvertent because he had been screamed at and howled out of the ship by his shipmates and in the confusion he had jumped. But the second time at Patusan it is his miscalculated trust in Gentlemen Brown that costs him his lifetime reputation and even his life. The Patusan community had expected total protection from Jim and had depended upon his judgements at all events; but Jim’s improper reading of Brown’s
character results in so much of blood-shed that he must atone for it. He does it with his life.

In terms of relationships the most noticeable quality about *Lord Jim* is the development of personal ties in the form of Jim-Marlow friendship and the Jim-Jewel affair. Such passion was absent in Conrad’s novels so far, at least as a source of fulfilment. The other relationships like father-daughter, guardian-ward etc., continue to make their appearance as in the early novels. The sense of yearning for human contact is basic to *Lord Jim*. In this novel every human being desires company, someone to share his life experiences with. The most intimate of these relationships is that of Marlow and Jim. Marlow has ever lived with an intense involvement in human affairs. As, later, in his relationship with Kurtz in *Heart of Darkness*, Marlow becomes an involved partner and a committed sharer in Jim’s faith. This is obvious from their encounter; it is Marlow who realizes that "... his selfishness had a higher origin, a more lofty aim" (p. 153). Marlow can see that the cause of Jim’s restlessness is not the act of desertion but the realization that he had committed "a breach of faith with community of mankind..." (p. 57).

Jim is not just an idealist or an egoist, as many critics seem to think, but a man of conviction who can stand up to Marlow and say, "I may have jumped but I do not run away" (p. 154).
Jim's fidelity and earnestness endear him to Marlow and later on to the whole Patusan community. Having heard Jim, Marlow begins to identify himself with him. The act of confession as Schwarz observes, is:

... a shared experience between the man who confesses and the man who listens. By his willingness to listen, the man who hears the confession enters into a special relationship with the man who chooses to speak.... As Marlow listens to Jim's tale and later as his relationship to Jim develops, he himself becomes prone to that radical empathy where one sees another man as the objectification of part of oneself. 21

Marlow may sometime appear to be ironical while speaking of Jim but one cannot doubt a genuine human emotion behind his repeated allusions to Jim as his brother. Marlow's positive sense of responsibility towards Jim is revealed in many of his comments.

One reason why Marlow responds understandingly towards Jim is the disparity in their ages. Jim is twenty years younger, or as Marlow tells Stein, "the youngest human being now in existence" (p. 219). This particular difference in age is consequential to solidarity in personal ties between one generation and another. Jim and Marlow develop friendship not simply because they have a particular similarity of temperament but because of the mutual intrinsic needs. They need each other since both suffer from a sense of isolation. Ian Watt has analysed this relationship with a fine insight. He says:

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The friendship of Jim and Marlow is not based on any particular mutuality of understanding or belief. The relationship, in general, very largely lacks the intellectual closeness or the other elements that constitute the basis of friendship. Marlow and Jim are neither soul-mates... nor heroic comrades in arms... and there is no question of one offering to sacrifice his life for another... there is no equality of age or status; and Marlow and Jim far from being life long friends, do not spend a total of much more than a few weeks an each others company... but it is nevertheless the tale of friendship. The friendship is, however, dominated by elements of separateness, incompleteness and misunderstandings which are reflections not only of personal idiosyncracies of Jim and Marlow but of some of the characteristic social and intellectual diversions of the modern world. 22

Ian Watt is looking for those romantic elements in Jim-Marlow friendship which existed in King Arthur's legends. What Ian Watt does not see is the understanding and sympathetic appreciation of human weaknesses that is the foundation of Jim-Marlow friendship. Despite the difference in age, one finds it very touching to see the growth and consistency in such a personal relationship with so much of human warmth. Such ties offer a respite to Jim from his sadness and to Marlow from his gloomy brooding. The main reason for their mutual, intimate understanding is that each of them feels a strong pull between his role as the member of a society and as an individual with an inner self.

Marlow plays an important role in the novel. Leo Gurko observes that, "Marlow is the conscience of the community, with
whom all its members are involved as communicants.\textsuperscript{23} It is for this reason that Marlow alludes to Jim as 'one of us'. Of course on a very conscious level Marlow himself is uncertain about the reasons for his leanings towards Jim, "why I longed to go grubbing into deplorable details", says Marlow, "I cannot explain" (p. 50). He wonders, "was it for my own sake that I wish to find some shadow of an excuse for that young fellow, whom I had never seen before" (p. 51).

Marlow has not forgotten that he too had been weak like Jim in his own youth. Marlow does not suffer from the old men's tendency to moralize and that is why Jim feels at peace with Marlow since there is no emotional distance between them caused by generation gap. Conrad's insistence on the idea of fellowship and need of an individual for community is revealed even in Marlow's role as a narrator. It is a deeply felt urge for every individual to be heard and understood; that is how Marlow and Jim are complimentary to each other as both need a community.

In \textit{A Personal Record} Conrad asks, "and what is the novel if not a conviction of our fellow men's existence...?\textsuperscript{24} It is this conviction that is at the root of all human societies and which induces Marlow to respond to Jim's need for "an ally, a helper and an accomplice" (p. 93). A sort of partnership between the young, immature person and an experienced elderly man is a common motif in Conrad; the role of the elder being to guide the younger
one. Thorburn's observation about Marlow appears to be a case of bad generalization when he says:

Conrad remains one of the great portrayers of anguished impotence of fatherhood. One of his great subject is the frustration of maturity's useless generosity towards the young.

One would accept this analysis if it were related to Lingard - Almayer-Willems relationship but it is very difficult to accept it as a justifiable comment on the Marlow - Jim relationship.

The relationship of love that had been introduced with Nina-Dain in *Almayer's Folly* and shown in its bitter, agonizing form through Willems-Aissa in *An Outcast of the Islands*, is presented in a better and natural form through the Jim-Jewel relationship in *Lord Jim*. Conrad develops the theme of passionate love in his later novels where he shows himself as a maturer human being. What the critics call the declining phase of Conrad as an artist gains relevance in terms of his human understanding and wisdom of life. The Jim-Jewel relationship, for instance, is not like the affair of Willems-Aissa, a momentary passion ending in an agonizing nothingness. It is a relationship in which "you will perceive directly the difference ..." (p.276). Here, there is no dichotomy of the two worlds - the black and the white - since Jewel herself is partly European and obviously shares Jim's objective. This is unlike Almayer's and Willem's relationships with their women.
In no other novel before *Lord Jim* did Conrad treat man–woman relationships on a plane where women have been considered as men's partner. Jim's is not just a passion for a woman but an "affection, belonging to another human being" (p. 276). After torturous tensions in lives of Almayer and Willems it is a relief to see a relationship "with marital, homelike, peaceful effect" (p. 278). Jim realizes that in her only lies his refuge from the haunting loneliness, that had chased him throughout. In fact there is lot of play on history and the word jewel, meaning preciousness, that created the "amazing Jim-Myth" (p. 280).

Many modern psychoanalysts argue that husbands and wives begin to develop certain similarity of appearance after a period of fulfilled life of togetherness; they even begin to look like brothers and sisters. Marlow observes that, "her tenderness hovered over him like a flutter of wings. She lived so completely in his contemplation that she had acquired something of his outward aspect..." (p. 283). For the first time in Conrad we see man and woman on equal footing, where there is more of friendship and comraderie than the agony and heart burning which is often the case in the relationship of people like Willems, Aissa, etc. Jewel is the "confidant" of Jim who "could and did give him a lot of useful hints on the Patusan affairs" (p. 291).

Jewel guides Jim to a place where his killers are in the hiding; she goads him to fire and defend himself. Like an Eastern bride she puts a revolver into his hand and inspires him
to go "fight", whereas she herself would guard the "fort". Marlow could perceive that there was "nothing light hearted in their romance". Jim understands that if he "went away from her it would be the end of everything somehow" (p. 300). Marlow knows the fidelity of her love. "She was unselfish", he ponders, "when she urged him to leave her and even to leave the country. It was his danger that was foremost in her thoughts..." (p.311). This much of understanding and mutual trust coupled with a readiness to sacrifice has never before been presented by Conrad.

We must also remember that Conrad's emphasis is on the fact that Jim's conduct, thoughout, is prompted by his guilt, the betrayal of Patna pilgrims. Whether it is love for Jewel or loyalty for Patusan community, his idea of fidelity to duty and atonement for the past slip is of supreme importance in his mind. He has put both these relationships - private and public - in the context of his ideal and when it comes to the protection of his ideal, he sacrifices the former and settles with the later by forfeiting his life. A comparison between Jim's views on love and community prove his priorities. About his love for Jewel he says to Marlow:

you take a different view of your actions when you come to understand every day that your existence is necessary - you see absolutely necessary - to another person.(p. 304)

And talking of his duty towards Patusan people he says:
I must go on, go on for ever holding up my end, to feel sure that nothing can touch me. I must stick to their belief in me to feel safe... (p.334).

The genuineness with which Conrad emphasises the love relationships in *Lord Jim* can be perceived through Marlow’s comments — from not only what observations he makes but the manner in which he makes these observations. Thomas Moser notices Marlow’s manner when he speaks about Jim and Jewel, "... whenever Marlow speaks about them", he argues, "he loses his ironic manner which is one of the great strengths of the novel."26 One of the strange perceptions about Jim-Jewel relationship is that despite so much love, understanding and trust, Jewel has a constant horror of Jim; a fear that he may desert her in favour of the world he came from. She is frightened even by Marlow’s visit as if he had come to take Jim back. Her fear of separation is a manifest sign of the intensity of her love.

Jewel’s fears are perhaps founded upon her racial past. It is to be remembered that she was not white in the accepted connotation of the word. All through her life she had lived among the people who were not hereditarily white. It is obvious she felt uncertain about the whites and their world and its probable pull over Jim. Richard Curle offers a very fine distinction between the responses of Jewel and those of Jim and concludes that Jewel did not have to contend with any woman rival
but with the whole of the outer world. He maintains that:

their love, free of conventional inhibitions, was absorbing and protective, but while for her it was her whole life, for Jim it could only be the part of his life. His obligations to the people around him, with which was interwoven the recovery of his ideal self had its hourly claims, and though this does not imply that she was not as dear to him as he was to her, it gave a questioning note to her restlessness.... She lived in a perpetual muffled dread ... that sooner or later she would be left desolate. 27

Contrary to Curle's analysis Adam Gillon's sympathies seem to lie with Jewel; he is very unreasonable towards Jim when he says that, "Jim does not really love Jewel, it is her love for him that is thwarted by his determination to have his good name and to pay the debt of honour." 28 Evidences are not wanting in the novel to disprove Gillon's statement that, "Jim does not really love Jewel". We understand through Marlow, through Jim's own confession to him and through various voices of the Patusan people that Gillon's opinion about Jim stands on very sloppy grounds. Jim has his priorities predetermined and when the question to choose between his love for Jewel and his duty for Patusan community arises, he chooses the later. This is in the highest tradition of human values; Jim is never afraid of the consequences of his actions.

Similarly, when Dain Waris is killed at Patusan by Gentleman Brown against the best of Jim's judgement, Jim takes it upon
himself to clear himself of Dain’s death by offering his own life to Doramin. Doramin had misunderstood Jim’s motives and considered him to be a racial betrayer who had joined a white man Brown at the cost of his adopted community of Malays. Jim knew that the Malay community’s time-honoured tradition of justice depended upon the primitive law of life for life; Jim could not have affronted the community’s sense of justice and its tradition for the sake of his individual fulfilment in love. J.D. Gordon’s comment that in Lord Jim "... love affair was a subsidiary, not an indispensable, factor in the action" only because Jewel was introduced very late in the novel, seems to cut at the roots of the most beautiful and the most binding of the truths of human life – love – that Conrad came to understand and present in the novels of his maturer years.

The portrayal of Cornelius also repeats the same motif – the father as the rival figure, a burden in the daughter’s love and happiness. As Almayer is to Nina, Omar to Aissa, so Cornelius is to Jewel. Jewel, like other daughters in Conrad, pities and at times sympathises with her father. Equally important is the figure of Stein. He is a father figure to the hero as Lingard is in the first two novels. Stein comes to develop an inexplicable intimacy with Jim as his protege for a “sentimental motive” (p.229). Helping Marlow’s friend Jim settle down at Patusan is Stein’s, "... notion of paying off the old debt he had never forgotten" (p.229). Stein had his benefactor, now dead, in the
person of Alexander M'Neil, a Scot, "... and Jim came from a long way south of Tweed" (p. 229). So in helping Jim "Stein was passing on to a young man the help he had received in his own young days" (p. 230). Stein is Conrad's comment on nobility, the virtue that is rare but is still to be found in society; civilization survives by men like Stein and not because of the likes of Brown.

In Jim's world of relationships, Gentleman Brown has a very distinctive and destructive role to play. Inspite of all his achievements and sense of complete rehabilitation in Patusan, Jim's past comes seeking him in the person of Brown and his gang. Brown's appearance on Patusan's scene exposes twofold weaknesses in Jim's character. One is the guilt of having jumped from Patna which he had, after incessant agonies, succeeded in drowning into oblivion. Second is his racial fate. Jim is caught in the same position as Lingard in The Rescue. Lingard is caught between his loyalty to native friends, Hassim and Immada, and a necessity to save the life of his own white people, Travers' and company. Jim cannot disown Brown completely due to Brown's sub-conscious appeal to Jim's racial impulses. Brown speaks of their "common blood" (p. 387), which, obviously has sinister overtones of their "common guilt" (p. 387). "He asked Jim if he had nothing fishy in his life to remember..." (p. 387).

Of course, one does not have to believe that Jim submitted to weakness by surrendering his will to Brown's. Brown's history
has only "superficial resemblance to Jim's" as John Batchelor puts it. Jim did try to affirm his will against Brown's arguments but he had to think of the security and peace of the community which "was recovering its belief in the stability of early institutions since the return of the white lord" (p. 387). For Jim's civilized, European mind the only sensible alternative in the circumstances was to let Brown go back with his gang. Jim wanted no bloodshed and violence:

He loved the land and the people living in it with a very great love. He was ready to answer with his life for any harm that should come to them if the white men with beards were allowed to retire. (p.392)

Jim had no longing left to return to his "community of tradition" i.e., white community, for his "salvation". He had achieved that salvation with Patusan community. The fact is Jim had fully understood that Brown and his men were "evil doers" (p. 392), but he had the humanity to understand that "their destiny had been evil, too" (p. 392). With his own unsuspecting nobility Jim could not have believed that Brown would be so treacherous as to murder Dain Waris's party. Jim's humanity and easy credibility prove to be his undoing. Brown's act and "appalling disaster irredeemably destroyed Jim's position with community." 31 Marlow sadly comments:

everything was gone and he who had been once unfaithful to his trust had lost again all men's confidence.... People had trusted him
with their own lives — only for that; yet they could never... never be made to understand him. (p.409).

Finally, the only course open for Jim was to expiate his sin of omission by going to receive justice from the community which, he knew, would be the award of death for Dain's death. The greatest moment of victory in Jim's life comes through death. Baines concludes his analysis of Jim's actions. He says, "an act of cowardice had to be expiated with the supreme act of courage, the deliberate going to meet certain death."32

While studying Conrad's models of mind Bruce Johnson has very deep insights to offer about the moral side of Jim's death. Analysing Jim's jump from Patna and his leap into Patusan he maintains that:

... the basic differences between the leap from Patna — a leap which drives Jim away from the community of men and from the solidarity of his craft, and makes him talk, as Marlow remarks, like a "hermit" — and the leap into the mud at Patusan, a commitment which leads back to community and... a complexity of responsibility requiring the faith that ideals can be captured on a small heap of dirt.33

Johnson has used a very material symbol of dirt to imply the backwardness of Patusan but, nevertheless, the relation between Jim's two jumps remains true.

The next in chronological order is Conrad's novella Heart of Darkness which goes on to emphasize the need of an individual for
proper personal and social ties. The treatment is negative since Conrad creates an individual whose life is a total abnegation of human relationships, leading him ultimately into the heart of his own darkness. Heart of Darkness is exactly opposite of Lord Jim but leading to the same truth. Jim achieves fulfilment through death maintaining the highest ideals of private and public morality, whereas Kurtz dies horrified at the chaos he had made of his own life and the life of the community around him.

III

Conrad's Heart of Darkness (1902)* presents an important change in his approach to the same problem - the problem of placing an individual in the world of human relationships. The technique adopted is of a total absence of interaction between human beings on personal and social levels in order that need for it is intensely felt. Here, Conrad takes us to encounter the disturbing questions about the corrupting potential of wealth and power. In Heart of Darkness Conrad shows his growing concern about the individual and his place in a society that is haunted by ideas of material growth at the cost of the spirit. The Congo experience of Conrad seems to explain the Biblical thought i.e., how does it profit a man if he gains the whole world and loses

his soul in bargain; that exactly is the predicament of the protagonist, Kurtz.

Here Conrad is not concerned, as in *Lord Jim*, with the inner struggles of an individual but with the consequences of his actions on the lives of other human beings. But it deals basically with the human urge for solidarity acutely felt in isolation and loneliness. Gillon's generalization, in this context, is very relevant. He says that:

Conrad's lonely heroes are an affirmation of human solidarity. Man's isolation proves that no person with a conscience can live by himself, the hardened criminals, the half-wits — these can live alone, but theirs is a miserable existence. For men even with an elementary sense of right and wrong there is no escape from mankind, because there is no escape from themselves. No transgression against human solidarity remains unpunished — in Conrad's books — at any rate.34

In a way *Heart of Darkness* and *Lord Jim* are aligned since both are stories about "the man who would be the king."35 Jim goes to the savage world of Fatuman to attain spiritual regeneration and Kurtz to Congo to achieve material regeneration. Jim had no honour left to face his civilized world and Kurtz had "comparative poverty that drove him out there" (p. 159). Both become kings in their own way; but whereas Jim's death has been a victory over life, Kurtz has been defeated by life. The irony in both cases is that the civilized find their spiritual and material fulfilment in the savage world. Thus the relationship
between the white and black worlds becomes very pointed in *Heart of Darkness*.

Before we pass any judgement upon Kurtz's notions of personal and social relations, it is necessary to view the colonial context in which Conrad put him. In 1890, Conrad held command of a small steamer plying between the trading stations, along the Congo river, set up by Belgians. Congo was a painfully exploited region and the worst part of it was that it was going on in the name of brotherhood and progress of humanity. In the early part of *Heart of Darkness* Marlow narrates his impressions of colonization of Ancient Britain by Romans. He says:

They grabbed what they could get for the sake of what was to be got. It was just robbery with violence, aggravated murder on a great scale, and men going it blind— as is very proper for those who handle darkness. The conquest of the earth, which mostly means the taking away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much, (pp. 50-51).

This is an extremely devastating comment on colonization.

Marlow's use of metaphors to attack colonialism cannot be over looked. He speaks of their "noble cause" (p.54), "cause of progress" (p.54), "jolly pioneer of progress" (p.55), Brussels as a "whited sepulchre" (p. 55), the offices of the trading company look like "a house in the city of dead" (p. 57). On the contrary African natives are described as "shapes", "shadows" (p.

98
66), to emphasize the dehumanizing effect of colonial rule on the natives. Kurtz himself remains to be "a voice" (pp. 113) and a "shadow" (p. 143) which suggests the loss of personality effected by colonialism on the rulers. Cut off from the civilization, colonizers had also become depraved and turned to the lawlessness of the jungle. Marlow's trip to Africa too represents the same experience - the vision of a savage state of being that existed before civilization.

When Marlow begins his "yarn" about "one of the dark places of the earth" (p. 48), we know better than taking "dark" on its face value. It is the dark world of Kurtz's ambitions, intentions and actions on the one hand and Marlow's temptations, conflicts and ultimately his safe, though not unscathed, emergence out of it on the other. It is the darker world of dark complexioned people's suffering, torture and exploitation at the hands of Kurtz, converting the place into the hell of his desires, getting enthroned there as the monarch of that hell. It is once again a drama of horrors of racialism played by an individual destroying the fibre of a community. The Heart of Darkness is not only about an individual's evil growth, of lust for power, passion and wealth that gnaws at the core of human society; it is also about Europe, in miniature, pining for power and finding it "in the colonial adventure of ivory."

The character of such an individual as Kurtz has been built up by Conrad, gradually and indirectly. In fact, we do not see
Kurtz directly until after very late in the story. We hear about him and the way he had influenced everyone and taken possession of their souls, as it were. Everyone that Marlow meets on his way to Kurtz's trading post speaks of him as "the best agent" (p. 75), "remarkable person" (p. 69), "a prodigy... an emissary of pity and science and progress, and devil knows what else" (p. 78). Marlow feels irritated at these recurrent references to Kurtz and, in fact, unconsciously begins to get excited at the prospect of meeting him. Inspite of everything that Marlow had learnt about Kurtz, he could not "see the man and the name, more than you do" (p. 82). This is the reason why he grows more and more inquisitive about Kurtz. Kurtz is at the center of the tale. Therefore, he is presented as an archetype. Even the simple description of Kurtz's parentage is after all, not so simple since his mother was half English and his father was half French and that "all Europe contributed to the making of Kurtz" (p. 117). It is equally important to remember that Kurtz's contribution to the making of Europe is a matter of ironical surmises, as Conrad seems to suggest. In describing the life of the natives, their poverty and suffering, Conrad is not simply spattering his pages to evoke human sympathy. It is to sharpen the outlines of the picture to emphasize the degraded individuality of Kurtz who "had come out equipped with moral ideas of some sort" (p. 88).

One always starts suspecting the authenticity of an
individual who grows bigger than the institution he survives by and tries to make himself indispensable. The Russian's "devotion" (p. 127), for instance, to Kurtz was almost fatalistic. Kurtz had once tried to kill him for a piece of ivory that a native had presented to the Russian, but still he feels that Kurtz has "enlarged my mind" (p. 125) and "made me see things-" (p. 127). It is the imposition of devilish intelligence over lesser ones that makes democracies a cult of ignorance.

It is worth noting that the very dwelling of Kurtz is ominous and diabolic with "no signs of life", "the ruined roof" (p. 130) and the heads of the "rebels" (p. 132) on the stakes turned towards the hut. The natives "adored" (p. 128) him and chiefs came to pay obeisance to him— they would crawl when approaching him. And yet the inner hollowness, a sense of deep-rooted futility gnaws at his heart. This is intensified by the power of the jungle. Marlow's comment upon the heads on stakes is self-explanatory:

They only showed that Mr. Kurtz lacked restraint in the gratification of his various lusts.... But the wilderness had found him early and taken on him a terrible vengeance for the fantastic invasion... he was hollow to the core... (p. 131)

Even the manager who understood well that "Mr. Kurtz's methods had ruined the district..." (p. 131) was sympathetic to Kurtz and tries to appeal to Marlow's good sense, "you do not
know how much a life tries a man like Kurtz" (p. 132). Marlow considers the manager as "Kurtz's last disciple" (p. 132). The manager may be the last disciple but it is Marlow himself who is the last comrade and sympathizer of Kurtz. The paradox here is that Marlow is able to appreciate the humanity of the natives and Kurtz's injustice to them because he has a proper grip over the norms of his own society. But in the end Marlow too, like others, agrees that Kurtz was "a remarkable person" (p. 138) all said and done.

In fact, the Kurtz-Marlow relationship also is very remarkable. It is similar to the one between Jim and Marlow's. Marlow responds to Jim because to him it seems a call to the essential human impulse of goodness. In *Heart of Darkness* Marlow responds to the evil in Kurtz with the evil in his own heart. Marlow admits that he had "turned to wilderness really, not to Mr. Kurtz" (p. 138). He too had felt within him the irresistible charm of the powers of darkness through his contact with Kurtz. Such is the force of men like Kurtz. Marlow had "peeped at the edge..." (p. 150), at the "...bottom of the precipice where the sun never shines" (p. 149). But there is a difference; Marlow had been able to keep his balance and prevent his fall since he had light in him to counter-balance the darkness. Edward Said observes:

> The kinship between Marlow and Kurtz in *Heart of Darkness* is sustained on metaphysical level as a kinship between darkness and light,
between the impulse towards darkness sustained by Marlow until he sees Kurtz and the impulse towards light sustained by Kurtz in the deepest darkness. 37

Marlow had lived through that moment of provocation and emerged victorious out of it, having resisted the temptation. He had the detachment and could remain faithful to the nightmares that he had chosen to live through, without surrendering to the forces of the nightmares. Jerome Thale has tried to locate the reason for Marlow's sympathetic leaning towards Kurtz. He says:

Given Marlow's nature and his function in the story his choice must be based on something positive in Kurtz. There are strong hints in the story that Kurtz is a good man gone wrong in the jungle. But if he is merely a victim of an unusual circumstance, a man to be pitied, then Marlow's choice is as sentimental as that of Kurtz's fiancée. The causes of Kurtz's tragedy are within - in his towering ambition and his rootless idealism. Yet the jungle is important, for what happens to Kurtz can happen only under some such conditions. And what Marlow values in Kurtz is so paradoxical that it can be seen only against a dark mysterious jungle and corruption of colonial exploitation. 38

One reason for Marlow's concessional approach to Kurtz is his own links with a colonizing civilization. Both belong to the same white race. Eloise Knapp Hay is of the opinion that the first lie of Marlow is spoken not to Kurtz's 'Intended' but to the spectacled man who wanted Marlow to give him some papers etc of Kurtz and Marlow told him that, "Mr. Kurtz's knowledge, however extensive, did not bear upon the problems of commerce or
administration" (p. 153). Hay argues that:

Marlow's refusal to admit that Kurtz’s atrocious successes had anything to do with commerce and finance is an obvious evasion which amounts to lie. 39

Marlow was obliged to lie to Kurtz's 'Intended', realizing fully well the stinking impact of lies on life. He agrees that, "there is a taint of death, a flavour of mortality in lies - which is exactly what I hate and detest in the world - what I want to forget" (p. 82). Eloise Knapp Hay appears to be cynical about the simple intentions of Marlow. She says:

If Marlow suppresses the truth he has seen, it is not because it is evil but because he is by nature conservative in political sense and suppresses it for the good of white society....40

Marlow has his justification for lying to Kurtz's Intended; he had lied to sustain a life. She needed "something - something - to - live with" (p. 161) and Marlow edited Kurtz's last word to suit her expectations. It was more than a moral victory for Marlow to hear her "cry of inconceivable triumph" (p. 162). It is much more important to help her live, even though with a lie, rather than telling her the truth about the darkness of Kurtz’s deeds and darken her life. On the moral level Marlow's reporting (rather misreporting) of Kurtz's last word may be an ignominy but on the human level it is a triumph of relationships - the relationships of Marlow and Kurtz and the companionship between
Kurtz and his Intended.

Realization, in Conrad, is half the way to perfection and who knows, given a chance, Kurtz could have shown himself in a better light. For Marlow the last words of Kurtz were a confession and therefore a moral victory, the victory of a deeper and essential goodness over the life of animality and perversity. Comprehending the truth behind Kurtz's "horror", Marlow did not consider it immoral to lie to his Intended. Cox has his own views to offer. He says:

It is appropriate that Marlow should lie to her, should tell her that Kurtz's last words were her name, for her life is based on hypocrisy, like European civilization in which she has been nurtured. Her devotion has transformed the reality of Kurtz into a false ideal and this self-deception is a psychological necessity for her.41

Cox's suspicion, of her devotion, seems to be too rationalized a version of her simple human impulse like love. Why should she, an innocent young girl in love, be blamed of "hypocrisy" in general. She had been hopefully waiting all these years for Kurtz to return, to bring sunshine in her life and moreover how could she know about "the reality of Kurtz"? Marlow's truth would have only hurt her feelings.

It may be interesting to compare the mutual feelings of the Intended and Kurtz as observed by Marlow. Marlow observes that the Intended had, "a mature capacity for fidelity, for belief, for suffering" (p.157). On the contrary, Kurtz speaks of his
Intended in the same breath, in the same possessive vein: "my
Intended, my ivory, my station, my river, my — everything..."
(p.166). Everything is beloved and the beloved is a thing, for
Kurtz. Moreover, Kurtz had already blasted the moral norms of his
civilized society by surrendering to his sensuality through that
"wild and gorgeous apparition of a woman" (p.135) in jungle.
Both Marlow and the Intended are Kurtz of a past Kurtz has
abandoned. Stephen Land says that

Marlow and Intended belong to the European
world Kurtz has abandoned, and between them,
for different reasons, they perpetuate the
memory of the hero as he was before his
compromise with savage ways.\textsuperscript{42}

A lot of serious thinking is needed to analyse Kurtz's
motives behind every action which includes his personal and
social relations and roles. He was basically an intellectual, a
man of "extensive" (p. 153) knowledge; he could recite poetry to
the Russian, he was "essentially a great musician" (p. 153), a
painter, a journalist, an orator. A journalist colleague of Kurtz
informs Marlow that:

Kurtz's proper sphere ought to have been
politics on the popular side.... He
electrified large meetings.... He would have
been a splendid leader of an extreme party....
He was an extremist, (p.154).

Hewitt suggests that his political qualities made him a God among
the natives. He sees, in him, a gift of "burning eloquence"

which fascinates decent, simple men and causes
the natives of the land to worship him almost

\textsuperscript{42}
as a God. He leaves behind him as his testament an unfinished report about the ascendancy Europeans should have over the lesser races. The only practical suggestion is the conclusion - "exterminate all brutes!" 43

With such qualities of mind, where could Kurtz have gone wrong? Two causes can be attributed to his failure on the level of relationships. Marlow describes what he learnt from his Intended, without any comment of his own, that in what circumstances Kurtz left Europe for Africa:

I had heard that her engagement with Kurtz had been disapproved by her people. He was not rich enough or something. And indeed I do not know whether he had not been a pauper all his life. He had given me some reason to infer that it was his impatience of comparative poverty that drove him out there, (p. 159).

This appears to be a very ordinary and even a sentimental account but is eventually consequential to hurting his pride. When the pride of an intelligent man is hurt, he can go to any extent, even that of criminality. The second cause is the by-product of the first one. Every individual has a rhythm of existence and when that rhythm is disturbed due to one or the other reason, his "soul" goes "mad" (p.145). With his pride hurt Kurtz goes away, cut off from his civilized, personal and social associations into, " - utter solitude without a policeman - by way of silence - utter silence, where no warning voice of a kind neighbour can be heard whispering of public opinion?" (p.116).
The warmth of relationships, the prying eyes of fellowmen in society have a civilizing influence on an individual to keep him on the right track. Even the peeping Toms have a role to play; they prevent an individual from going astray; they make him restless conscious of social opinion. Away from all these pressurising presences Kurtz becomes a Hollow Man. Jerome Thale observes that in Africa

Kurtz is free externally and internally. In the depths of Africa Kurtz is not hampered by outside restraint. Paralleling this he had journeyed into the depths of primal self where there are no internal checks on his freedom... For Kurtz it means the freedom to become his own diabolical God.44

The moments of redemption in Kurtz's life, however, arrive at the time of dying. It is tragic and ennobling to see him in an introspective frame and articulate his submerged divinity in terms of "right motives", "live rightly" (p. 148). He dies with a realization, if not repentance, over what he had done with his love, his life, his humanity and the human community. Marlow wonders, "did he live his life again in every detail of desire, temptation and surrender during that supreme moment of complete knowledge?" (p.149). It was the moment of Buddha-like enlightenment when he pronounced his final judgement on his life on earth - "the horror: the horror" (p. 149). At last he had said something which, Marlow agrees, was an "expression of some sort of belief; it had candour, it had conviction..." (p. 151).
Marlow's "summing up" is not just "a word of careless contempt" (p. 151). Kurtz's cry, Marlow insists, was, "... an affirmation, a moral victory paid by innumerable defeats, by abominable horrors, by abominable satisfactions. But it was a victory" (p. 151). Conrad had written to Sir Sidney Colvin, in a different context, in his letter of 18th March, 1917 that, "... all my concern has been with the 'ideal' value of things, events and people." And to H.G. Wells he wrote, "anything that would help our intelligences towards a clearer view of the consequences of our social action is of the very greatest value."  

Heart of Darkness gives us "a clear view of the consequences of our social action" to show what ought to be the "ideal value of things, events, people." From the world of inner evil of the individual, Conrad takes us, in the ensuing three novels, into a vaster world of evil, the world dominated by politics and materialism. It is a cursed world in which all the humans suffer from the anxiety of incompleteness in relationships.
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Chapter III


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34. Adam Gillon, op cit., p. 118.

35. Bruce Johnson, op cit., p. 91.


42. Stephen K. Land, *op cit.*, p. 76.


44. Jerome Thale, *op cit.*, p. 158.


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